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# THE BRITISH MUSEUM QUARTERLY — No. 3

*LONDON*

PUBLISHED BY THE TRUSTEES

1926

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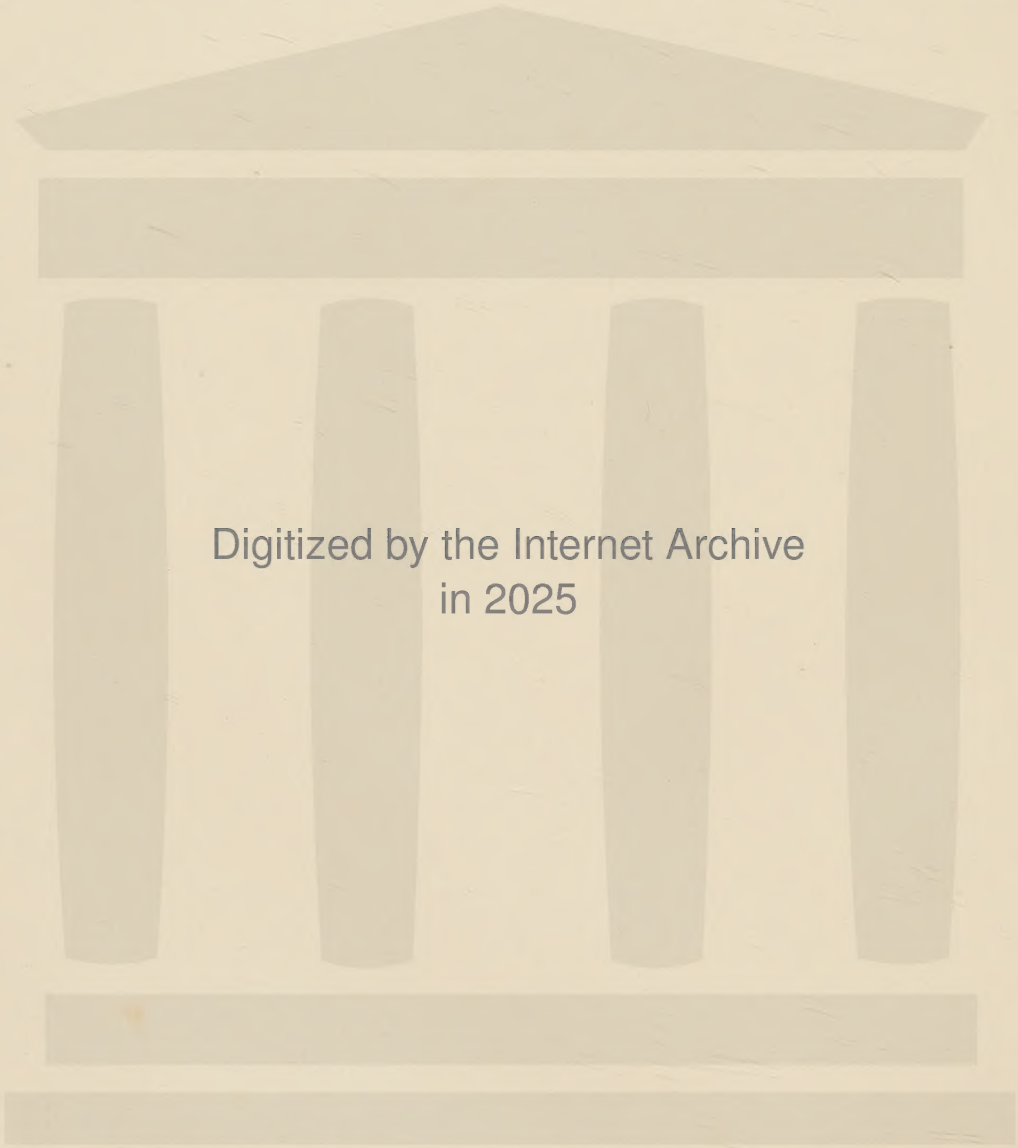

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XXXI. ENGLISH MEDIAEVAL IVORY TRIPTYCH

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*LONDON*
PUBLISHED BY THE TRUSTEES
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## 35. AN ENGLISH MEDIAEVAL IVORY TRIPTYCH.

THE ivory triptych[1] represented on Plate XXXI belongs to the small group of mediaeval ivories of which the English origin is authenticated by definite evidence. Like another triptych and diptych long known to students,[2] it bears the arms of John Grandisson, bishop of Exeter from 1327 until his death in 1369.[3] He was the second son of William, Baron Grandisson, who came to England[4] in the household of Edmund, Earl of Lancaster, brother of Edward I. He was born at Ashperton in Herefordshire in 1292, and after various preferments became chaplain at Avignon of Pope John XXII, who in 1327 appointed him bishop of Exeter by papal provision; at Avignon he was consecrated. He returned to England in the following year, and thereafter seems only to have crossed to the Continent once, revisiting Avignon in 1331; almost all the rest of his life was passed in his diocese. It was he who rebuilt the nave of Exeter Cathedral from the second bay westward, and founded the collegiate church at Ottery St. Mary.

The foreign period of the bishop's career helps to explain the occurrence, in the lower part of the middle panel, of the unusually large half-figure of the Virgin with the Child. The group suggests the influence of Italian art, and this may be traced to the stay of Grandisson at Avignon, where painters of the Siennese school were employed by the popes. It is probable that while in that city he formed an acquaintance with their art, and he may well have acquired for himself pictures of Siennese origin. The scale and position of the group may be due to the especial devotion of the bishop to the Virgin; a passage in St. Anselm, known to have been a favourite

[1] Purchased in July 1926 with the aid of a contribution from the National Art-Collections Fund. The triptych is 8.27 in. (21 cm.) in height. A large fracture has damaged the middle panel, and the hinges are lost.

[2] Of these, the triptych and one leaf of the diptych are in the British Museum; the other leaf of the diptych is in the Louvre.

[3] The shield is visible in the spandrel above the head of the Virgin. The arms are: paly of six argent and azure, on a bend gules a mitre (for difference) between two eaglets displayed or. The arms of Grandisson as borne by the bishop's elder brother Peter, Baron Grandisson, have three eaglets on the bend.

[4] The family was of Burgundian origin, and the remains of its chief residence, the castle of Grandson, at the south-west end of the Lake of Neuchâtel, are still to be seen.

with him, dwells at length upon just such an intimate relation of Mother and Child as that here represented. Both Italian ' primitive ' art and the art of mediaeval England took especial pleasure in homely and tender associations. It is probable that if, as we may suppose, the bishop himself chose for representation in relief an Italian model of this character, his choice was wholly congenial to the carver of the ivory, who has succeeded in rendering all the intimate charm. He has produced a relief of arresting quality, in which only the facial types fail to please.

In the damaged Crucifixion in the upper part of the central panel the sculptor again gives proof of no mean attainments, and the four single figures on the triptych-leaves are finely treated. They represent St. Peter and St. Paul above, St. John the Baptist and St. Thomas of Canterbury below, the last named being a figure of impressive dignity. The choice of these saints might well have connected the triptych with Grandisson, even were his arms absent. The high altar in Exeter Cathedral was dedicated by him in 1328 to Our Lady, and St. Peter and St. Paul. St. John was his patron saint. He had a peculiar veneration for St. Thomas, of whom he wrote a Life. But apart from all these indications, the identity in style between this triptych and the other ivories connected with him would alone place its affinities beyond a doubt. In all alike we have before us work definitely English in character, and possibly executed by a school active in the western counties. O. M. D.

36. MICHELANGELO, STUDY FOR THE SISTINE 'ADAM'.

STUDY for the figure of Adam in the ' Creation of Adam ', on the ceiling of the Sistine Chapel.

Red chalk, $7\frac{1}{2} \times 10\frac{1}{8}$ inches.

This fine drawing (Plate XXXII), which has passed through the hands of many famous English collectors (Richardson, Reynolds, Lawrence, Ottley, &c.) and now comes directly from the collection of Mr. Godfrey Locker-Lampson, M.P., has been presented by the National Art-Collections Fund with the aid of donations from Sir Joseph Duveen and Mr. Henry Van den Bergh. It was engraved by F. C. Lewis in Ottley's *Italian School of Design*, 1823, and

XXXII. MICHELANGELO, STUDY FOR THE SISTINE 'ADAM'

*a*

*b*

*c*

*d*

XXXIII. EXCAVATIONS AT LUBAANTUN

has been reproduced in E. Steinmann's *Die Sixtinische Kapelle*, and quite recently by the Vasari Society. Though Mr. Berenson, in his *Drawings by Florentine Painters*, could not make up his mind to attribute it to Michelangelo himself and placed it ultimately among drawings of the school, it is felt by those who have studied it recently not only that it is fully worthy of the master, but that the *pentimenti* which it contains, the slight differences in attitude from the finished work, and the placing on the sheet (which seems to have been from the first too small to contain the whole design) of the detached studies of the hands are all arguments in favour of originality and against the theory that the drawing is a copy from the fresco.

On the back is a much weaker drawing of the head of a youth adjoining the 'Creation of Adam' on the ceiling. This drawing is certainly not by the master, and appears to be a copy of a drawing by Michelangelo, and not a copy of the finished work. C. D.

## 37. EXCAVATIONS AT LUBAANTUN, 1926.

THE Ancient Maya site of Lubaantun lies in dense forest near the Columbia branch of the Rio Grande in Southern British Honduras. By river it is some fifty-five miles from the sea, and the journey has to be performed in native dugout canoes, owing to the numerous snags and rapids in the Columbia.

The main complex of buildings occupies a roughly triangular hill-spur, bounded by two converging stream valleys. It runs almost due north-south, and may have been selected as a ceremonial site for this reason ; because the points of the compass played an important part in Maya ritual. The top of the spur has been levelled by the early builders, and used as a foundation for series of pyramids and mounds enclosing courts. Further, the slopes have been carved in terrace-formation and faced with masonry. The complex measures some 900 feet long by 600 feet wide towards the northern end.

The researches undertaken this year, which were subsidized by the Trustees of the British Museum, were in the nature of a preliminary survey. Following the severe labour of clearing the dense bush, attention was directed to the preparation of a plane-table and compass survey, careful examination was made of the various

structures, and excavation was carried out at certain selected points.

The first season's work has established the fact that Lubaantun presents certain peculiar architectural features which distinguish it from any other Maya site yet discovered. Three, and possibly four, architectural periods have been established, and the tremendous amount of reconstruction which has been carried out suggests a very early date for the original site. In the process of excavation numbers of pottery fragments, painted and moulded, were discovered, together with shell ornaments and stone implements. A large proportion of the surface finds are in the Early Maya style, and this fact again suggests that the earlier buildings, submerged by later reconstructions, belong to a comparatively remote period.

The Maya were in the habit of adding to their ceremonial buildings by constructing around them an outer 'skin' of masonry. The builders of Lubaantun went further than this. When the need for expansion arose, whole series of hill-terraces were filled in with rubble, and an outer containing-wall of masonry was added to the hill-side. The labour must have been enormous, and suggests that the district must have been inhabited by a numerous population working under a strong central control.

Four classes of masonry exist at Lubaantun, as follows :

1. Megalithic, built of well-cut blocks, of very varying dimensions, but including squared stones measuring over 5 feet × 2 feet 6 inches × 4 feet.

2. Perpendicular, with a regular 'set-back' every few courses. This is constructed in smaller blocks, extremely well matched and fitted. Traces of stucco coating were observed on both of these two classes of masonry.

3. In-and-out building, in which each second course overlaps the course immediately below, the main outline of the wall being carried up at a pronounced 'batter'. Again composed of well-cut and well-matched blocks, but showing no traces of stucco.

4. Poor masonry of badly matched and badly cut blocks ; walls showing a distinct 'batter', with traces of an attempt at in-and-out building.

The most spectacular structures, the two great pyramids on the

eastern side of the hill-spur, are in the in-and-out style. One of these, Pyramid C, is shown in Plate XXXIII *a*, as it appears from the opposite side of the valley. It is difficult to realize the scale ; but it may be mentioned that the vertical height of this pyramid is 40 feet, while that of the collapsed hill-terrace on which it stands is 50 feet. Plate XXXIII *b* shows a detail of the north-western angle, and affords a good illustration of the in-and-out style peculiar to this region of British Honduras.

While examining the collapsed terraces to the south of the pyramid, blocks of unusual size were discovered among the debris. Excavation at this point showed that the outer terracing concealed a system of hill-terraces in megalithic style, resembling the masonry of Peru far more closely than anything so far discovered in the Maya area. Time was lacking to trace the extent of these megalithic terraces, but their alignment appears to under-run the two great pyramids. It is probable, therefore, that these terraces were filled in and ' submerged ' before the pyramids were built. It may be assumed that the megalithic style antedated the in-and-out style. The megalithic terraces are shown from a distance on the left side of Plate XXXIII *a*, and a detail view is shown in Plate XXXIII *c*. Megalithic terracing is not confined to the Lubaantun complex, for blocks of even greater dimensions were discovered on a hill farther up-river.

An excellent example of the perpendicular style is shown in Plate XXXIII *d*. This illustration shows the corner of an important mound after partial excavation. The set-back of the perpendicular courses occurs at more frequent intervals than usual, but this particular mound is of especial interest because it has been enlarged by an outer skin of masonry in the in-and-out style. Plate XXXIV *a* shows a closer view of the corner, with the perpendicular masonry disappearing behind the in-and-out. Here chance helped the excavator. Normally the outer skin of masonry should have been continued round the entire building ; but in this case the later builders were forced to stop at the point shown in the photograph in order to avoid blocking up the passage between this and the next mound. The clearing of this mound definitely established the priority of the perpendicular style to the in-and-out. Excavations

in other parts of the ruins brought further confirmation of the chronological relation of the two styles.

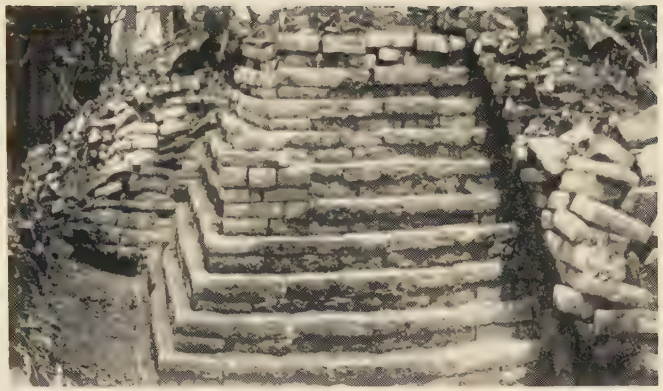
Excavation in a court, designated Court III, showed that the original hill-terrace, in fine perpendicular style, had been filled in with rubble and 'submerged' by a stucco flooring extending to the later terracing with which the hillside had been encased. Plate XXXIV *b* shows the excavation in the floor of this court, revealing the original terrace-wall and the rubble filling, all covered by a stuccoed floor, which extends to the edge of the present hill-slope, now covered with the debris of collapsed, later, masonry.

Another court, Court IV, immediately to the north, provided evidences of four constructional periods. First a hill-terrace in beautiful perpendicular style. Second, the building of an important burial-chamber against the eastern wall, the filling-in of the hill-terrace, and the construction of low terraces facing the burial-niche. Third, the construction of further terraces nearer the present hill-slope. Finally the building of a southern wall in the in-and-out style at the south of the court (Plate XXXIV *c*).

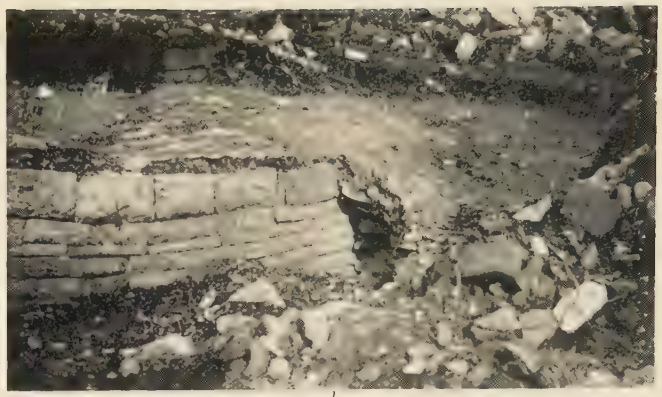
The fourth style of masonry, composed of badly matched, irregular blocks, occurs in additions to buildings of the in-and-out style, and obviously belongs to a late, and degraded, period. Either the perpendicular or the megalithic styles are the earliest, but the relation between them is not yet established. To judge, however, from the history of early American architecture as we know it, it is probable that the megalithic style is the earliest of all.

So far excavation has been confined to the surface-layers, and no attempt has been made to penetrate the submerged structures in perpendicular and megalithic style. Numbers of pottery fragments, shell ornaments, and stone implements have been discovered, and the fact that the pottery is in the style of the early sites of Copan, Quiriguá, and Palenque, suggests that further excavation below the submerged structures may produce evidence of the highest importance in relation to the origin of the Maya civilization.

Much of the pottery, though in the early artistic style, shows a highly developed technique (Plate XXXIV *d*). A large proportion of it is mould-made, and fragments of moulds were found during



*a*



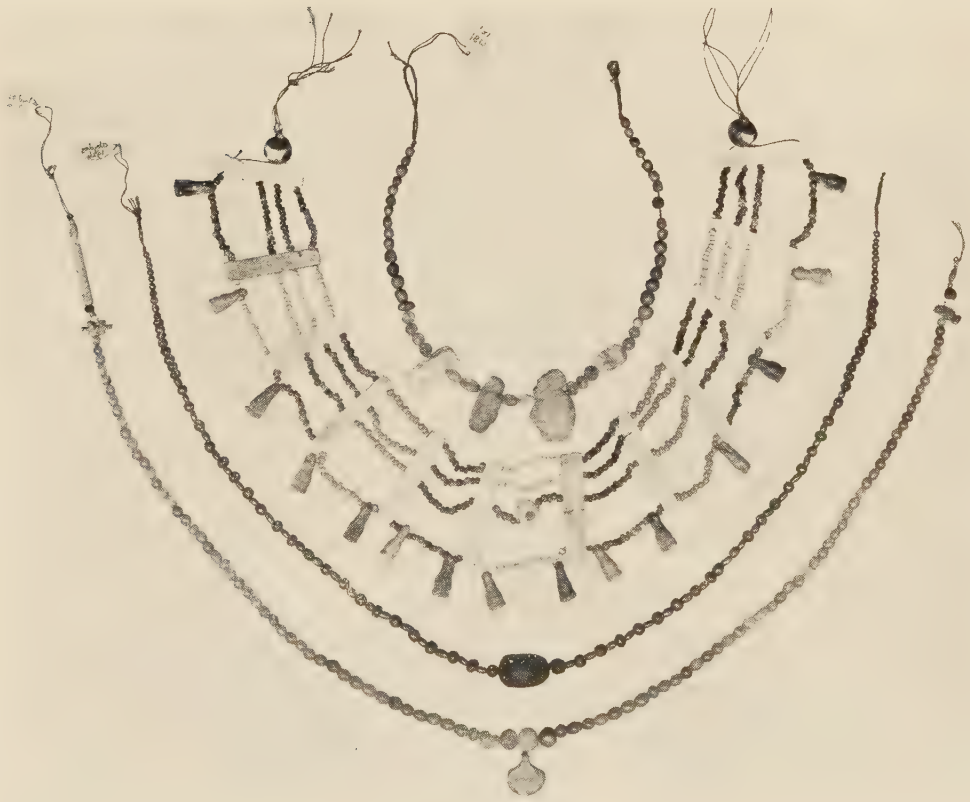
*b*

*c*

*d*

XXXIV. EXCAVATIONS AT LUBAANTUN

XXXV *a*. PREDYNASTIC NECKLACE FROM ABYDOS



XXXV *b*. NECKLACES FROM ABYDOS

excavation. Possibly the most puzzling feature of the site is the entire absence of ornamental stone carving ; and this statement includes the whole surrounding region. It is impossible, therefore, in the absence of dated inscriptions, to relate this site chronologically with other Maya ' cities '. But the numerous reconstructions evidenced in its architecture, and the fact that the pottery discovered above the submerged structures is in the early Maya style, suggest that the foundation of the site dates to a very early period in the history of American civilization. Hieroglyphic inscriptions have been found on the pottery, but these are too fragmentary to give a consecutive reading.

The season's work suggests that further intensive exploration of this site may produce results of the highest importance to American Archaeology. T. A. J.

## 38. RECENT EGYPTIAN ACCESSIONS.

THE Egypt Exploration Society has recently presented an interesting series of antiquities discovered during the last season's excavation in the necropolis at Abydos, some of which are here illustrated with the assent of the Society. Chief among these is an important series of bead necklaces of various materials found with the dead, of all periods from the predynastic to late times. A chaplet of small beads of gold, garnet, and perhaps spinel ruby, besides more ordinary stones and faience, is very interesting, as it is of predynastic date (Plate XXXV *a*). Another necklace of small garnet beads with a beautifully cut and ground obsidian scarab (uninscribed) of the XIIth Dynasty is also very fine (Plate XXXV *b*). An almost unique object is the copper censer with lid (Plate XXXVI *a*), very different from the usual Egyptian incense-burner, and analogous to those of the Coptic period and our own. It is however of the VIth Dynasty, and was found with a large set of model tools of the same age, also presented to the Museum. A microlith of carnelian is like others already found at the necropolis of Abydos and previously given to the Museum by the Egypt Exploration Society. An interesting gift is the granite dowel-block with the name of Seti I, which proves the XIXth Dynasty date of the ' Osireion '.

A fine stele of the second Intermediate period, and a number of small objects of various dates and varying interest and importance have also been given, besides pottery from el-'Amarna and a green glaze finger-ring of the XVIIIth Dynasty, found there by Mr. John Tweed.

Other recent gifts include four objects from the collection of the late Lord Carmichael given by friends of the Museum, three of which are here illustrated (Plate XXXVI *b*), viz., a small bronze figure of a priest offering incense in the usual long burner mentioned above; a steatite seal, in the form of a lion, with the name of a XIIth Dynasty king (Amenemhet II); and a very fine blue faience spacer for a bead necklace with openwork designs of gods and genii (on one side Harpokrates seated on the symbol of 'gold' and protected by flying hawks, and Haroëris hawk-headed, slaying two prisoners; on the other side the falcon of Horus between protecting uraei, winged and wingless) dating from the XXVIth Dynasty. The figure of the priest is inscribed at the back 'the priest of Isis, Zaḥo' (Tachōs). It dates from the XXVIIIth to the XXXth Dynasty (fourth century B. C.). The fourth object is a seal in the form of a lion of glazed steatite, on the base of which is a hunting-scene (XVIIIth–XIXth Dynasty). H. R. H.

## 39. TWO BLACK-FIGURED GREEK VASES.

THE Department of Greek and Roman Antiquities acquired at the Bateman Sale in June 1926 two very interesting examples of early Greek vase-painting, together with a few other vases of less importance.

The first of these to be described is an *oinochoe* or jug (Plate XXXVII *a*), belonging to a well-marked and somewhat peculiar group of early black-figured vases, of the beginning of the sixth century B. C. It is now generally recognized that these vases were made by Ionian Greek artists from Asia Minor, who had taken up their residence in Etruria, perhaps as the result of political events, just as the people of Phocaea were driven about this time to found a new settlement at Massilia (Marseilles). The connexion between the art of Ionia and that of Etruria was very close in the sixth

XXXVI *a*. COPPER CENSER, VIth DYNASTY

XXXVI *b*. EGYPTIAN ANTIQUITIES, CARMICHAEL COLLECTION

XXXVII *a*. GRAECO-ETRUSCAN VASE, VIth CENT. B. C.

XXXVII *b*. ATTIC AMPHORA, VIth CENT. B. C.

century, and it is often difficult to decide whether a particular work is to be attributed to the teachers from whom the Etruscans learned their art, or to the pupils themselves.

The vase is about 12 inches or 30 cm. in height, and has an egg-shaped body on a low foot and a high triple-ribbed handle ending on the lip in two disks or *rotelle*, the lip itself being pinched up sharply into a trefoil form. The decoration differs from that of the majority of vases in this group, in the absence of vegetable motives and friezes of animals ; on the other hand it is richer than any in regard to figure design. The subsidiary ornamentation is confined to a pattern of tendrils terminating in palmettes and lotos-buds under the handle ; and round the neck is a narrow frieze of five flying birds.

The body of the vase is decorated with two broad friezes of figures, divided by a double line, but the lower frieze ignores this division in more than one place. In the upper frieze is represented a group of revellers or dancing men. On the left a nude man with red hair stands before a large *krater* or mixing-bowl, holding up a branch in his left hand. The *krater* has a wide body and short neck, and high handles ending in large scrolls ; it is painted with bands of animals (two panthers above, a swan and panther below) and ornamental patterns. On the right of this is a large drinking-cup (*kylix*). The rest of the scene is occupied by four dancers in grotesque attitudes, with raised hands ; one has red hair, and two wear high white head-dresses resembling turbans ; each of these wears a loin-cloth, and two of the figures have their bodies painted purple throughout.

The lower frieze represents a combat of two soldiers defending a city gate against three, one of the former having been already struck down prone. They are all fully armed, and wear helmets with white crests ; one has a shield quartered in black and purple. On the right a fifth soldier retreats, carrying a shield from which projects a serpent in relief. On the extreme left is the gateway of the city, represented by two large blocks of masonry, one chequered in black and purple, the other in black and white, and in the gateway itself sits a woman, with flesh painted white, watching the combat.

A similar city-gateway is represented on the François-vase in Florence.

The other vase is an amphora of developed Attic black-figure style (Plate XXXVII *b*), in perfect condition, and dating from about the third quarter of the sixth century. The subjects on either face of the vase are divided by patterns under the handles, the ornamentation generally being typical of the black-figured vases of the period. On one side is represented the goddess Athena, armed with the aegis, striking down the giant Enkelados, a scene from the Battle of the Gods and Giants which is often depicted as a whole in Greek art, but this particular scene by itself is a favourite with the sixth-century vase-painter. Enkelados is fallen on one knee ; he is represented as a fully-armed soldier, and bears a shield with the device of a fish. On the right of the scene Hermes stands watching, and in the background is a large tree, a ' short-hand ' device adopted by Greek vase-painters to indicate landscape.

On the other side of the vase we have an episode in a musical competition, perhaps in connexion with the Panathenaic or other games. A lyre-player, wearing the usual long white tunic of the musician, is playing on his lyre while in the act of mounting the platform (*bema*), which is in the form of a white block with black cornice and plinth, and immediately before him sits a judge wrapped in his cloak. On either side is a similar figure standing, but it is not clear whether these are assessors to the judge or merely listeners. The subject is not a common one on Greek vases, but is sometimes found on those which were given as prizes in the Panathenaic games, and which bear representations of the contests in which they were won. H. B. W.

## 40. A SUPPOSED PORTRAIT OF LEONIDAS.

IN the course of excavations on the Acropolis at Sparta in April–May 1925 the British School at Athens (under the direction of Mr. A. M. Woodward) came upon a statue of Parian marble, complete down to the waist except that the arms are missing, and representing a bearded warrior wearing a helmet. The figure is slightly larger than life-size, and the treatment of the muscles of the shoulder

and back indicates that the pose was one of a man in an attitude of watchful defence rather than of attack. The head is turned somewhat to the left with a slightly upturned gaze ; the helmet has the cheek-pieces drawn down, each decorated with the horned head of a ram.

The style of the figure, with the slight tendency to archaism in the head, suggests that its date is about 480–470 B. C., and Mr. Woodward is inclined to attribute it to a Peloponnesian school. It is at all events probable that it represents a hero of the Persian Wars, and from the pose it is permissible to suggest that we have here a representation of Leonidas, the hero of the last stand at Thermopylae. Whether this identification is justifiable or not, the figure must be of the utmost importance in the history of art, not only for its general merit but as a wellnigh unique example of early Greek portraiture.

By the kindness of the Committee of the British School at Athens, an admirable cast of the figure has now been presented to the Department of Greek and Roman Antiquities, and is on exhibition in the Archaic Room. H. B. W.

## 41. A ROMAN TERRACOTTA RELIEF.

THE Romans of the late Republican and Augustan period, following their Etruscan ancestors, employed terracotta to a large extent in architectural decoration, both in public and private edifices. A large number of slabs with designs in relief, which appear to have been purely ornamental in character, and were fixed on the walls of private houses in the form of friezes or of hanging borders to cornices, are to be seen in our museums, and the British Museum contains a fine series from the Towneley collection.[1] A hint at the popularity of these reliefs is given by Cicero, who in a letter to Atticus says : ' I hand over to you the bas-reliefs (*typos*) which I propose to insert in the cornice of my little *atrium*.'

Many of these slabs are ornamented with mythological subjects, chiefly from heroic legend, and an interesting addition has been made to these by a recent purchase of the Greek and Roman

[1] A full description is given in the *Catalogue of Terracottas*, pp. xviii, 379 ff.

Department (Plate XXXVIII *a*). This is a slab measuring $14\frac{1}{2} \times 13$ inches, and ornamented with a band of egg-pattern above and a scalloped edging below on which are palmettes linked by tendrils ; in the slab are four holes indicating the manner in which it was fixed or suspended for purposes of decoration. The subject of our relief is Theseus's farewell to Ariadne in the island of Naxos, when the hero, finding himself in a similar predicament to that of Aeneas at Carthage, is casting about for the best way of escape. Here he is represented standing in a more or less apologetic attitude, with the prow of his ship visible at his side, before the weeping Ariadne, who is seated on a rock under a tree, and holds up her garment to her streaming eyes. The subject is a rare one in these reliefs, although we find others repeated in considerable numbers from one mould ; but the only other complete example known is in the Berlin Museum. The relief was formerly at Longton Hall in Staffordshire, whither it was probably brought by recent temporary owners from the neighbourhood of Rome, where all of this series have been found. H. B. W.

## 42. A SILVER TETRADRACHM OF CYRENE.

THE archaic silver tetradrachm of Cyrene (Plate XXXVIII *b*. 1) belongs to a very rare group, of which some dozen specimens, varying in details, are known to be extant. It dates from about 550 B. C. The silphium plant, the regular type of this mint, appears on the obverse ; on the right is its heart-shaped fruit, on the left the forepart of a gazelle feeding. The exact nature of the silphium, an umbelliferous plant which has now disappeared from Cyrenaica, is matter of dispute ; in antiquity it was the chief source of the country's prosperity. In the impressions on the reverse of this coin are certain markings ; none of those on other specimens of this group can be made out, but one of those on the new specimen is apparently a gazelle's head. G. F. H.

## 43. A GOLD OCTODRACHM OF PTOLEMY III.

THE currency of the Ptolemies, Greek Kings of Egypt, is distinguished by its richness in gold coins of large denominations. The gold piece of eight drachms (426 grains) illustrated in Plate

XXXVIII *a*. ROMAN TERRACOTTA RELIEF

XXXVIII *b*.
1. SILVER TETRADRACHM OF CYRENE
2. GOLD OCTODRACHM OF PTOLEMY III

*a* *b*

XXXIX. AZTEC STONE MASK

XXXVIII *b*. 2 was issued during the reign of Ptolemy III (247–221 B. C.). At first sight it resembles the relatively common octodrachms of his predecessor's reign, and indeed it bears the same types : on one side the heads of Ptolemy I and Berenice I, on the other those of Ptolemy II and Arsinoe II. But whereas on the older coins the elder couple are described by the inscription as ' gods ', and the younger as ' brother and sister ', on the one before us both words (*Theon Adelphon*) have been transferred to the side which portrays the younger couple. Of this rare variety only two other specimens, one at the Hague, the other at Athens, have been recorded ; they permit of the completion of the inscription of which only the beginning is preserved on the new acquisition.

G. F. H.

## 44. AN EARLY AZTEC STONE MASK.

THE Ethnographical collections at the British Museum have been enriched by an unusually fine example of early Aztec stone-carving, in the form of a mask, representing a human face life-size, which has been presented to the National Collection by the Committee of the National Art-Collections Fund (Plate XXXIX).

It is carved in bold relief from hard brownish-black volcanic rock, and measures approximately 6.5 inches high by 5.8 inches wide. The eye-cavities and mouth have been hollowed out to a considerable depth, and must originally have been filled with inlay, probably of shell and obsidian. Traces of the tubular drill by means of which the process was conducted are apparent in the eye-sockets.

The boldness and simplicity of the main outlines are supplemented by a great subtlety in modelling, a feature which is especially noticeable in the profile view. The production of so striking a work of art by the aid of stone, bone, and cane tools implies a knowledge of material and a surety of hand of which any modern sculptor might be proud.

There is a slight cavity at the back, but not deep enough to permit the mask to be worn on the face. It is furnished with holes on the posterior margins, and may have been worn as a breast-ornament on ceremonial occasions by some priest or official dignitary, though

it is rather heavy for use in this way. More probably it was affixed to some idol of wood or, possibly, stone.

The British Museum already possesses several very fine Mexican masks in stone and obsidian, but the specimen presented by the National Art-Collections Fund yields to none of them either in artistic or technical qualities. T. A. J.

## 45. MEZZOTINT BY PRINCE RUPERT.

THE only known impression of Prince Rupert's *Head of a Woman, in an oval* (No. 12 of Chaloner Smith's catalogue), was purchased at the sale of the Henry Percy Horne collection of engravings on June 22nd. Half of the cost was defrayed by the son and daughters of the late Mr. Horne, and a liberal contribution was also made by Messrs. Thomas Agnew & Sons (Plate XL).

The mezzotint (plate, $7\frac{7}{8} \times 6\frac{1}{8}$ inches ; oval, $7\frac{5}{16} \times 5\frac{15}{16}$ inches) has the signature ' Rp ', engraved with the burin, at the top. The subject is the same as that of the much smaller plate, C.S. 10.

Of the twelve mezzotints by Prince Rupert, who learned this process of engraving from its inventor, Ludwig von Siegen, the Museum now possesses ten, two minor works, nos. 8 and 11, being still lacking. C. D.

## 46. DRAWINGS: RECENT ACQUISITIONS.

*a.* Jacob Adriaensz Backer (1608–51). Study of a woman standing, with her left hand resting on a pitcher. Black chalk, heightened with white, on grey paper. $12\frac{5}{8} \times 6\frac{1}{4}$ inches. Presented by J. P. Heseltine, Esq. (Plate XLI *a*).

DIGNIFIED in pose and skilful in the cast of the drapery, this is an excellent example of a rather rare Dutch artist, to whom the attention of critics has recently been directed by the monograph of Dr. Kurt Bauch. His other drawings in the Museum are described in Vol. III (just published) of Mr. A. M. Hind's Catalogue of the Dutch drawings in the Department.

*b.* Jacques-André Portail (d. 1759). Study of a youth, seated. Black, red, and white chalk on grey paper. $5\frac{1}{4} \times 6\frac{3}{4}$ inches. Presented

XL. MEZZOTINT BY PRINCE RUPERT

XLI *a*. DRAWING BY J. A. BACKER

XLI *b*. STUDY OF A YOUTH, *by* J. A. PORTAIL

by Henry Oppenheimer, Esq., through the National Art-Collections Fund (Plate XLI *b*).

A YOUTHFUL artist, evidently an amateur and an aristocrat, sitting under a tree, holds up in his left hand a sheet of paper, presumably stretched on a board, while with his right hand raised he calculates distance and proportion, keeping his eyes fixed on a far-away object.

A graceful and charming example of the French eighteenth-century technique of drawing *à trois crayons*, by a rare artist, born at Nantes, who painted flowers and landscapes, but is now best known by his drawings of the figure, fine examples of which have passed through the Mühlbacher and Doucet collections. He became in 1740 ' garde des plans et tableaux du roi ' at Versailles, was received into the Royal Academy in 1746, and exhibited at the Salon from 1747 till his death, at Versailles, on November 4th, 1759. He was not hitherto represented in the Museum by an original drawing.

Among other recent acquisitions are two modern water-colours presented through the National Art-Collections Fund : ' Bramerton Common ', a fine specimen of the Norwich painter, Thomas Lound (1802–61), given by Mr. T. W. Bacon, and ' Ballyvaughan, Evening ', by the Irish painter Percy Francis Gethin (1874–1916), by whom the Department has already an excellent collection both of drawings and of etchings.

The Museum is indebted to M. Alfred Pornet, of Beaulieu (A.-M.), and Mrs. P. M. Barnard, for the gift of a selection of drawings by Corot chosen from a large collection, not recorded in the standard work on Corot by Robaut, now owned by M. Pornet. Many hundreds of drawings, most of them not of the best quality but evidently authentic, dating from every period of the artist's life and abounding in intimate memoranda throwing light on his travels and friendships, have remained together until recently in large, ill-assorted parcels. From these the Keeper was permitted to choose a few specimens, which include landscapes in red chalk and *fusain*, some slight figure subjects, and three beautiful examples of Corot's hitherto unknown landscape paintings in *détrempe*, a dry

and friable medium resembling *gouache* in effect, which he evidently did for his own pleasure and amusement, writing informal and often jocular notes on the back. These have been made known for the first time by a recent sale and exhibition in London. C. D.

## 47. A BULL OF POPE ADRIAN IV.

THE Department of Manuscripts has recently acquired by purchase a bull of Pope Adrian IV (Nicholas Breakspear, the one English Pope), bringing the number of his bulls preserved in the Department up to four. Of the other three, only one (Harley Charter 111 A. 2) still has the bulla, or leaden seal, attached to the document with a cord of silken thread ; it is a bull of protection to Rufford Abbey, dated 1156, and is of similar character and form to the new acquisition, but in inferior condition, the text being very much faded in parts. The two others (Harl. Ch. 43 A. 18, Add. Ch. 1539) are much smaller, less imposing documents, being merely mandates issued in the course of lawsuits ; and their bullae are represented only by the holes through which the threads once passed. The latest acquisition (Additional Charter 66715) is on vellum, 2 feet 6¼ inches by 1 foot 7¼ inches ; it is addressed to the nuns of St. Mary's, Neasham (a Benedictine priory, in the parish of Hurworth-on-Tees, co. Durham), and confirms them in their privileges and possessions, including the site of the church (called Mahaldecroft), which was given them by Emma, daughter of Waldef, and other specified properties, in the recital of which occurs the unusual phrase ' cum medietate *offnamarum* suarum [sc. Emmae] in culturis, pratis, et turbariis ' (according to C. Trice Martin, *The Record Interpreter*, 2nd ed., 1910, p. 287, *ofnama* means an enclosure, but that interpretation hardly seems to fit the sense here). Begins ' Adrianus . . . in perpetuum. Prudentibus virginibus.' Dated Lateran, iii non. Feb. Indict. v. A. D. MCLVI [the third year of Adrian's pontificate, = 3 Feb. 1157]. It has the ' rota ' (inscribed ' oculi mei semper ad dominum ' on the encircling ring, ' Sc̄s Petrus ', ' Sc̄s Paulus ', and below ' Adrianus p̄p̄ iiii ' in the central space) and the autograph inscription ' Ego Adrianus Catholice Eccl̨ Ep̄s ', followed by the usual ' ss ' (subscripsi) and mono-

gram 'Bene valete', with the attesting signatures of nineteen cardinals, and at the foot the dating clause, written (as is also the text of the document) by Rolandus, cardinal-priest and chancellor (Rolando Bandinelli, afterwards Pope Alexander III). The leaden bulla, 1⅜ inches in diameter, has on the obverse 'ADRIANVS PP. IIII', and on the reverse a cross potent, on a long foot, between the heads of St. Paul and St. Peter, inscribed 'S.PA.S.PE.'; it is attached to the document by strands of twisted green and crimson silk. The text is not in Jaffe's *Regesta*, but has been printed, with translation and description of the document (then in the possession of a Mr. Salvin), in *Archaeologia Aeliana*, new ser., vol. xvi, 1894, p. 268. J. A. H.

## 48. SPANISH INCUNABULA.

THE Department of Printed Books has been fortunate enough to add to its incunabula collection four Spanish books reputed to be unique. Three are without printer's name and date, but one bears the imprint Toledo, and all three have been identified, on the evidence of a book not in the Museum collection, as the work of the first Toledo printer, Juan Vazquez, whose dated output belongs to the years 1484–6. The fourth book was printed by Meinardus Ungut and Stanislaus Polonus at Seville in 1494.

The most important of the Toledo books is a collection of religious poems by Ambrosio Montesino, a favourite poet with Queen Isabella, and it is appropriate that this book should be acquired in the year of the seventh centenary of the birth of St. Francis, for its author was a prominent Franciscan in his day; furthermore, among the poems it contains, all written for Queen Isabella or eminent persons at Court, is one on St. Francis. The literary importance of the book lies in the fact that it is the first printed draft of a collection of poems which Montesino reprinted in much enlarged form as *Cancionero de diversas obras de nuevo trobadas* in 1508. In the *Cancionero*, which was several times reprinted after the author's death, many new poems were added, and the poems of the earlier collection appear much altered and sometimes extended.

Another of the three Toledo books consists of religious verse. This

is the *Coplas de la pasion con la resurecion*, two poems written by the Comendador Roman for the 'Catholic Kings' Ferdinand and Isabella. The work exists in another fifteenth-century Spanish edition, but both editions are known only from a single copy, hence perhaps the fact that the poems have not been reprinted in modern times. The copy now acquired is generally regarded as being of the first edition.

The remaining Toledo book is a French romance in a Spanish translation, *La estoria del noble Vaspasiano enperador de Roma*. It lacks the first and last leaves, as well as an inner sheet of the last quire. Another copy of this book has recently been recorded on not very reliable authority. If the record is not substantiated, the Museum now possesses the only known copies of the two Spanish editions of this romance printed during the fifteenth century, for the Grenville Library contains the unique copy of the Seville edition of 1499, in which two leaves of the first quire are lacking.

The last of the four books is an imperfect copy of a work entitled *La revelacion de Sant Pablo*. This work consists of forty-one chapters, and the sheets containing the first twelve chapters are missing in the copy now acquired. Some years ago the Bibliothèque Nationale at Paris acquired a copy, also imperfect, of a fifteenth-century edition of this text in a Catalan translation. Otherwise the text is unknown.

The above books form a notable addition to the Spanish section of the incunabula collection, a section which is at once the weakest and the most difficult to strengthen. Their acquisition has been largely due to the generosity of the following benefactors: Sir Leicester Harmsworth, Bart., Lieut.-Col. Sir Arnold T. Wilson, K.C.I.E., A. Chester Beatty, Esq., C. S. Gulbenkian, Esq., Charles V. Sale, Esq., and W. H. Woodward, Esq. H. T.

## 49. CROFT LYONS BEQUEST OF EARLY DIALS AND OTHER INSTRUMENTS.

BY the bequest of the late Lieut.-Col. G. B. Croft Lyons, F.S.A., the collection of mathematical instruments in the Museum has been increased by the addition of some interesting examples. The most important is a finely engraved horizontal dial, with compass and wind-vane, signed: *Erasmus Habermel Pragae fecit* (Plate

XLII *a*. HORIZONTAL DIAL

XLII *b*.
IVORY GLOBE, CONTAINING DIAL
CROFT LYONS BEQUEST

*a*

*b*

XLIII. EUROPEAN GLASS, XVIITH AND XVIIITH CENTURIES

XLII *a*).[1] This maker in his earlier years worked at Regensburg and Augsburg. He was astronomical and geometrical instrument-maker to the Emperor Rudolf II, working in the later part of his life at Prague, where he died in 1606 ; it was during his residence at Prague that he made instruments for the celebrated Tycho Brahe, who was in the city at the close of the sixteenth century. Habermel's activity falls within the great period of instrument-making in South Germany, and among the makers of his time he takes a high place. The present dial is a good example of his work ; it stands upon four feet, and is engraved upon both sides, the whole being richly gilt. The borders on the upper surface are ornamented with scrolls in panels ; the larger spaces on either side of the compass are filled with motives composed of various fruits.

Another object in the bequest deserving special mention is a small ivory globe of much charm and refinement. It is of French origin, the exterior engraved with the zodiacal signs of the months, and with scroll designs (Plate XLII *b*) ; [2] it unscrews at the middle, one of the two halves containing a dial and compass.

Among the remaining objects are an English quadrant engraved with a rose, signed G. H., and dated 1665 ; two later English dials in shagreen cases, and a large brass sundial with C. R. surmounted by a royal crown. As the workmanship and lettering upon this dial point to the beginning of the nineteenth century, it seems probable that it may have been made for Queen Caroline, consort of George IV. O. M. D.

## 50. EUROPEAN GLASS.

THE Museum Collection of European glass of the seventeenth and eighteenth centuries was materially strengthened by the acquisition of some thirty examples, collected by Mr. W. W. Winkworth, M.C., with a view to filling gaps in the Department. A selection of these pieces—some of which were acquired by purchase, while others were presented by the generosity of the owner—is here illustrated (Plate XLIII). This includes two decanters of

[1] Dimensions, 7½ in. (19 centimetres) square.
[2] Diameter, 2 in.

English glass of the middle of the eighteenth century, one engraved with a label inscribed MADEIRA, the other an early specimen of cut glass with floral decoration. Another fine early example of the latter technique is the covered goblet on Plate XLIII *b* with its 'Bristol' acorn knob. On the same Plate are two English wine-glasses, decorated in Holland with engraving of ships; that to the right is a glass of about 1730 inscribed SALUS PATRIAE, that to the left is some forty years later and is inscribed HET WELVAAREN VAN DE MARIA IOHANNA. The remaining examples here illustrated are continental in origin. They comprise a covered goblet of Nuremberg glass of the seventeenth century, of elaborate form, engraved with houses and figures in a landscape, as well as two wine-glasses, typical specimens of German cutting of the first half of the eighteenth century. The two covered goblets, surmounted by birds, are of Liége glass of the eighteenth century. Among the pieces not illustrated are nine wine-glasses in English style, two made in Germany and seven at Liége, which are interesting as showing the extent to which English fashions came to prevail on the Continent in the course of the eighteenth century. A German sweetmeat-dish dated 1723 and a wine-glass of the rare type made at Lauenstein in Kalenberg may also be mentioned. W. K.

## 51. THE WEIGHTMAN COLLECTION.

MISS RUTH WEIGHTMAN has generously carried out the wish of her uncle, Surgeon-Captain A. E. Weightman, in presenting a selection numbering nearly nine hundred specimens from his collection of English coins. Captain Weightman had put together the most complete private collection of the English copper coinage, and the most valuable part of his collection was the series of patterns and proofs. From the time of Elizabeth there had been vague proposals for the issue of a coinage in base metal for the lower values, and these materialized in the 'Harrington' farthings of James I, the copper and tin halfpence and farthings of Charles II, and the copper coinage of William III and subsequent reigns. Such proposals were from time to time accompanied by the submission of model coins, or patterns, which were sometimes more decorative

and always more carefully struck than the current coinage. The most prolific period for patterns was the ten years preceding the new copper coinage of 1806, when many artists submitted designs, and specimens were struck in various metals both at the Royal Mint and in Birmingham. At the same time came into vogue the practice of issuing for sale to the public sets of current coins struck on flans specially prepared, sometimes bronzed or gilt. These proofs are valued by collectors, and the patterns play an important part in the history of the coinage.

This valuable gift forms an admirable complement to the collection of English milled silver coins presented by Mr. T. H. Boileau Graham in 1919. G. C. B.

## 52. MEDALS FROM THE ROYAL MINT.

THE medals struck at the Royal Mint during recent years, of which a complete set has been acquired, are of some interest as showing distinct signs of an improvement in medallic technique on the part of the few British artists who are experimenting in this neglected branch of art. A school of direct die-engravers has still to be created ; meanwhile the models which are being executed for the most part under the auspices of the Advisory Committee of the Royal Mint, for reproduction by the reducing machine, show increasing comprehension of the requirements of such a method of reproduction. The work of Mr. Percy Metcalfe stands out in this respect ; his medals of Lord Haldane and Mr. A. H. Johnson are strikingly realistic portraits, and that made for the twenty-fifth anniversary of the Mond Nickel Company reveals a delightful fancy. The encouraging feature of the output of the Mint is that the designers, though the measure of their success may vary, are really interested in the problems before them, and no longer content to design circular reliefs without consideration of the fact that their models are to be reproduced as medals.

## 53. BARRON FIELD'S MEMOIRS OF WORDSWORTH.

IT has been long known from Knight's *Life of Wordsworth* and his *Letters of the Wordsworth Family* that manuscript Memoirs of the Life and Poetry of William Wordsworth by Barron Field

existed, but since Knight's time the original manuscript had remained inaccessible until it was recently acquired by the Museum.

Barron Field is best known as the B. F. who accompanied Elia and Bridget Elia on their pilgrimage to Mackery End, and as the correspondent to whom Lamb addressed the letter afterwards developed into the essay on 'Distant Correspondents'. He held judicial appointments in Australia and Gibraltar, published poems and memoirs of literary friends, and contributed something to the revival of the earlier English poets. Probably he owed his acquaintance with Wordsworth to Lamb. He began the Memoir in 1836, and in a letter of 1840 Wordsworth deprecated its publication on the ground that it revived dead controversies and touched upon matters not agreeable to his family. Probably Wordsworth's decision will be approved by modern readers on other grounds, for the book consists largely of quotations from articles and books by Cottle, Hazlitt, Coleridge, and others already sufficiently well known to students, and the copious critical matter supplied by Field himself seems to have no more than a historical interest to-day. But no doubt a careful reading will supply some gleanings to Wordsworth specialists.

The real interest of the book, however, resides in the autograph pencilled comments, sometimes of considerable length, made by the poet himself while reading the Memoir, probably in 1840. Some of these have been printed by Knight, but the whole series would repay reprinting with the context of the Memoir.

The notes throw light on many points of interest, touching on the poet's biography, his personal appearance (commenting on Hazlitt's description of his forehead as narrow he writes: 'Narrow forehead! I went thro 3 large magazines of hats in Paris before I could find one large enough & yet my scull is almost cut away behind'), his political opinions, his poetical theories ('In the foregoing there is frequent reference to what is called M^r^ Wordsworth's theory & his Preface. I will mention that I never cared a straw about the theory & the Preface was written at the request of Coleridge out of sheer good nature'), his attitude to Shakespeare,

Dryden, and Pope, and his reception of the comments of Coleridge, Hazlitt, and De Quincey. The note on the last named (not printed by Knight) may be reproduced here : ' The Man has written under the influence of wounded feelings as he avows, I am told ; for I have never read a word of his infamous production [the articles on the Lake Poets] nor ever shall. My acquaintance with him was the result of a letter of his own volunteered to me. He was 7 months an inmate of my house ; by what breach of the laws of hospitality that kindness was repaid, his performance, if rightly represented to me, sufficiently shows. A Man who can set such an example, I hold to be a pest in society, and one of the most worthless of mankind. They who know me best could testify, did they think it worth while to notice the thing, that my fault was only that of bearing with him, his character and proceedings far more tenderly than I ought to have done. The particulars shall never by me be recorded.'

R. F.

## 54. DR. WILSON'S ANTARCTIC JOURNAL.

CAPTAIN ROBERT SCOTT'S journal, deposited by the kindness of his widow, has for several years been an attractive exhibit in the Manuscript Saloon, where the Antarctic Expedition of 1910–12 is further illustrated by the *South Polar Times* and Mr. Ponting's prints from photographs taken at the Pole by Scott's valued colleague Dr. Edward Wilson. How much the expedition owed to Dr. Wilson every reader of Scott's narrative knows, and the illustration of the *South Polar Times* was largely his work. Mrs. Wilson, his widow, has also now deposited his journal, found, like Scott's, in the tent with the dead bodies. It will be opened at the entry made at the South Pole. The journal ends about a month earlier than Scott's, doubtless because his unremitting care of his sick comrades no longer left him time or energy to write.

## 55. AIR PHOTOGRAPHS OF EXCAVATIONS AT UR.

BY the kindness of the Secretary of State for Air, permission has been given for the publication in the QUARTERLY of some photographs, taken by the Royal Air Force in Iraq, of the excavations at Ur conducted by the Joint Expedition of the British Museum and

the Museum of the University of Pennsylvania, under the leadership of Mr. C. L. Woolley. These photographs will make it easier to understand the progress of the work, and the relations of the several buildings to one another.

The general plan of the site is best revealed in the photograph taken from the highest altitude (Plate XLIV *a*). The outline of the whole temenos, or sacred enclosure, with its wall is clearly seen, and the lines by which the excavated earth has been removed and dumped clear of the enclosure. As the photograph is here placed on the page, the spectator is looking approximately south-west. A diagonal drawn from the bottom right-hand corner of the temenos to the top left-hand corner is approximately on the magnetic north and south line. The Ziggurat (distinguished by the deep shadow which it casts) is in the western angle of the enclosure. North-east of it (directly below it in the photograph) is the large colonnaded courtyard cleared in 1923–4. To the left (south-east) of the courtyard lies the group of buildings known as E-nun-makh, and to the left again the building of which Mr. Hall began the excavation in 1918 and which he identified as the palace of E-kharsag ; an identification to which Mr. Woolley is inclined to return, after first supposing that it was the temple of the Moon-god Nannar, but of which no definite proof has yet been obtained.

Immediately to the left of the Ziggurat, built up against the south-west wall of the temenos, is the temple of Nin-gal with its adjoining buildings ; while between the Nin-gal temple and E-nun-makh is the complex of buildings known as Gig-par-ku. The clearance of these, and the determination of the plans of the buildings in their successive periods, was the main work of the season of 1925–6. To the left of the Nin-gal group lies the area called by Taylor in 1857 ' the Tomb-Mound ', extending outside the temenos as well as inside. Mr. Woolley last season commenced the exploration of the portion within the wall, and found there the remarkable drain-pipes or libation-pipes which were a conspicuous feature in the exhibition of the season's finds. Much of this site, as will be seen, remains to be excavated, and will be the first task of the present season. When this, and the area lying to the east of it, in the

*a*

*b*

XLIV. AIR PHOTOGRAPHS OF UR

XLV. AIR PHOTOGRAPH OF UR

south-east angle of the temenos-wall, have been cleared, the excavation of the whole enclosure will be complete.

A closer view of the site is given in Plate XLIV *b*. The spectator in this case is looking almost due south. The north angle of the temenos will be seen about the middle of the bottom edge of the photograph. The Ziggurat, with its three flights of stairs on its north-east face, is clearly seen, and with this as a starting-point the other buildings can be readily identified.

Plate XLV gives an impressive view of the Ziggurat as seen from the south-east. The buildings in the foreground are those of the Nin-gal Temple, with a portion of Gig-par-ku on the right.

A report of the season of 1925–6, by Mr. Woolley, appears in the *Antiquaries Journal* for October 1926. It extends over 36 pages, and is fully illustrated with photographs and plans. By the friendly concurrence of the Society of Antiquaries, offprints of this report can, as in previous years, be purchased at the Museum (price 1*s*. 6*d*.).

## EXHIBITION OF FRANCISCAN MSS.

AS a contribution to the celebration of the seventh centenary of the death of St. Francis, a small exhibition has been arranged in the Grenville Room. To this exhibition contributions have been made by the Cambridge University Library, Worcester Cathedral Library, the Dean and Chapter of York, Mr. A. G. Little, Dr. W. Seton, and Mr. A. G. Hammond. A leaflet of eight pages (price 2*d*.), describing the exhibits, has been contributed by Mr. Little, the first authority in this country on Franciscan studies. A set of postcards reproducing some of the finest miniatures of Franciscan subjects is in preparation.

## RECENT PUBLICATIONS.

THE third volume of the CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS, by Mr. A. M. Hind, deals with Dutch drawings of the seventeenth century. The material has, however, been found too great for a single volume, and the present publication covers only half the alphabet of artists, from A to M. The second half, with the Indexes of Artists and Subjects, will compose vol. iv, while the earlier period (fifteenth and sixteenth centuries)

will form vol. v. One hundred and eight artists are included in this volume, those most largely represented being Everdingen, Backhuysen, Berchem, and Cuyp. There are eighty plates, most of which include three reproductions.

CORPUS VASORUM ANTIQUORUM: Great Britain, fasc. 2; British Museum, fasc. 2. This is the second part of the Museum's contribution to the great international corpus of ancient vases undertaken by the Union Académique Internationale, under the inspiration and direction of M. Edmond Pottier. The letterpress in these publications is brief and summary; the main feature is the plates, which are intended to include reproductions, larger or smaller according to their importance, of all known vases of any value from the ancient classical world. The present fasciculus includes the British Museum vases of three categories: (*a*) Cyprus, Iron Age, 20 plates, 412 vases; (*b*) Black-figured Pottery of Attica (continued from fasc. 1), 16 plates, 81 vases; (*c*) Red-figured vases of Campania and Paestum, 12 plates, 124 vases. The text and arrangement are due to Mr. A. H. Smith and Mr. F. N. Pryce.

A new edition having been called for of the recently discovered MAP OF THE WORLD of 1506, by G. M. Contarelli, the opportunity has been taken to add a fresh introduction by Mr. F. P. Sprent. The map, which was acquired by the Museum in 1922, is the earliest known printed map showing Columbus's discovery of America and Vasco da Gama's discovery of the route to India round the Cape.

Three new series of coloured postcards have recently been issued, viz.: (1) Chinese Paintings, (2) Water-colours by R. P. Bonington, and (3) Greek Red-figured Vases. Each set contains six cards, and in all of them advantage has been taken of the increased size (6×4 inches) now authorized for postcards. Three new large reproductions in colours from illuminated manuscripts, suitable for Christmas cards, are now ready and on sale (1*s.* each).

Casts of the Socrates statuette, which formed the subject of the first article in the first number of the QUARTERLY, are now on sale on the Publication Stall for 21*s.*

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